

AMENDMENTS TO THE CLAIMS

A detailed listing of all claims that are, or were, in the present application, irrespective of whether the claim(s) remains under examination in the application are presented below. The claims are presented in ascending order and each includes one status identifier. Those claims not cancelled or withdrawn but amended by the current amendment utilize the following notations for amendment: 1. deleted matter is shown by strikethrough for six or more characters and double brackets for five or less characters; and 2. added matter is shown by underlining.

1. (Currently Amended) A music posture chair comprising:

a frame having

i) a seat portion,

ii) a back portion, the back portion comprising two side rails  
and a top rail extending between the two side rails, and

iii) a plurality of legs;

a seat operably attached to the seat portion; and

a back operably attached to the side rails and the top rail of the back portion, wherein the back is oriented with respect to the seat at an angle of between ninety and one hundred twenty degrees, [[and]] wherein the back has a deflection region proximate a lower edge thereof to enhance diaphragmatic breathing of a vocal or wind musician who is performing while sitting in the music posture chair, wherein the back includes an edge that extends around at least a portion of an outer side surface and a back surface of the back portion, and wherein the back includes at least one spacer that maintains the back a selected distance from a front surface of the back portion.

- 2-3. (Cancelled)

4. (Currently Amended) The music posture chair of claim 1 [[3]], wherein the deflection region extends substantially between opposite sides of the back proximate a lower portion of the back.

5. (Original) The music posture chair of claim 1, wherein the back is oriented with respect to the seat at an angle of about one hundred three degrees.
6. (Original) The music posture chair of claim 1, wherein the seat includes two laterally spaced apart thigh support planes that are each oriented at an angle of between about three degrees above horizontal to ten degrees below horizontal from back to front.
7. (Original) The music posture chair of claim 6, wherein the seat includes a pelvis support plane lying along a longitudinal center line of the seat.
8. (Original) The music posture chair of claim 7, wherein the thigh support planes and the pelvis support plane are contoured to redistribute the musician's weight throughout the buttock and thigh area.
9. (Original) The music posture chair of claim 7, wherein a back of the musician is positioned relative to the pelvis support plane in a natural and relaxed sacro-lumbar curve so that upper body weight supported by a musician's spine are in balance.

10. (Previously Presented) A music posture chair comprising:

a frame having

i) a seat portion,

ii) a back portion, the back portion comprising two side rails and a top rail extending between the two side rails, and

iii) a plurality of legs;

a seat operably attached to the seat portion; and

a back attached to the side rails and the top rail of the back portion and

comprising:

a central region having an upper edge, a lower edge and a pair of side edges that each extend between the upper edge and the lower edge;

an end panel that extends along at least a portion of the upper edge and the side edges and at least partially surrounding the side rails and top rails of the back portion;

a spacer that maintains the central region in a spaced-apart relationship with respect to the side rails and the top rail of the back portion; and

a deflection region proximate the lower edge that extends substantially between the side edges.

11. (Original) The music posture chair of claim 10, wherein the back is oriented with respect to the seat at an angle of about one hundred three degrees.

12. (Original) The music posture chair of claim 10, wherein the seat includes two laterally spaced apart thigh support planes that are each oriented at an angle of between about three degrees above horizontal to ten degrees below horizontal from back to front.

13. (Original) The music posture chair of claim 12, wherein the seat includes a pelvis support plane lying along a longitudinal center line of the seat.

14. (Original) The music posture chair of claim 13, wherein the thigh support planes and the pelvis support plane are contoured to redistribute a musician's weight throughout buttock and thigh areas.

15. (Previously Presented) The music posture chair of claim 13, wherein a torso of a musician is positioned relative to the pelvis support plane in a natural and relaxed sacro-lumbar curve so that upper body weight supported by the musician's spine is in balance.

16. (Previously Presented) A method of supporting a vocal or wind musician who is performing while seated, the method comprising:

providing a chair having a frame having

i) a seat portion,

ii) a back portion, the back portion comprising two side rails

and a top rail extending between the two side rails, and

iii) a plurality of legs;

a seat operably attached to the seat portion; and

a back attached to the side rails and the top rail of the back portion and

comprising:

a central region having an upper edge, a lower edge and a pair of side edges that each extend between the upper edge and the lower edge;

an end panel that extends along at least a portion of the upper edge and the side edges and at least partially surrounding the side rails and top rails of the back portion;

a spacer that maintains the central region in a spaced-apart relationship with respect to the side rails and the top rail of the back portion; and

a deflection region proximate the lower edge that extends substantially between the side edges;

supporting the musician's thighs and pelvis with the seat;

distributing the musician's weight across the seat to eliminate pressure points;

orienting the musician's pelvis with respect to the musician's torso in a natural and relaxed sacro-lumbar curve so that upper body weight supported by the musician's spine are in balance; and

deflecting a lower portion of the back in response to pressure from the musician's torso on the deflection region to provide the musician with proper diaphragmatic breathing.

17. (Original) The method of claim 16, wherein the back includes an edge that extends around at least a portion of an outer side surface and a back surface of the back portion.
18. (Original) The method of claim 17, and further comprising maintaining the back a selected distance from a front surface of the back portion with at least one spacer.
19. (Original) The method of claim 18, wherein the deflection region extends substantially between opposite sides of the back proximate a lower portion of the back.
20. (Original) The method of claim 16, and further comprising orienting the back with respect to the seat at an angle of about one hundred three degrees.
21. (Original) The method of claim 16, wherein the seat includes two laterally spaced apart thigh support planes that are each oriented at an angle of between about three degrees above horizontal to ten degrees below horizontal from back to front.
22. (Original) The method of claim 21, wherein the seat includes a pelvis support plane lying along a longitudinal center line of the seat.

23. (Original) The method of claim 22, wherein the thigh support planes and the pelvis support plane are contoured to redistribute the musician's weight throughout the buttock and thigh area.

24. (Previously Presented) The method of claim 22, wherein a back of the musician is positioned relative to the pelvis support plane in a natural and relaxed sacro-lumbar curve so that upper body weight supported by the musician's spine is in balance.

25. (Previously Presented) A music posture chair for a performing musician comprising:

a frame having a seat portion, a back portion and a plurality of legs, wherein the back portion comprises a pair of side rails and a top rail that extends between the side rails, wherein the seat portion extends from the back portion, and wherein the plurality of legs support the seat portion and the back portion above a ground surface;

a seat attached to the seat portion, wherein the height of the chair seat permits the musician to have both feet flat on the floor, and wherein the chair seat comprises:

two thigh support planes that are each oriented at an angle of between about three degrees above horizontal to ten degrees below horizontal from back to front and in combination with the height of the chair seat causes the thighs of the musician to slant downward toward the



floor to open the angle between the abdomen and legs of the musician to enhance diaphragmatic breathing; and

a central support area forming a pelvis support plane comprising an area lying along a longitudinal center line of the seat;

a back attached to the side rails and the top rail of the back portion and comprising:

a central region having an upper edge, a lower edge and a pair of side edges that each extend between the upper edge and the lower edge;

an end panel that extends along at least a portion of the upper edge and the side edges and at least partially surrounding the side rails and top rails of the back portion;

a spacer that maintains the central region in a spaced-apart relationship with respect to the side rails and the top rail of the back portion; and

a deflection region proximate the lower edge that extends substantially between the side edges and the back positioned so that a center line of the back intersects the thigh support plane at an angle within the range of ninety degrees to one hundred twenty-five degrees and intersects the pelvis support plane at a back edge of the pelvis support plane so that the back of the musician is precisely positioned relative to the pelvis support plane in a natural and relaxed sacro-lumbar curve so that the organs and upper body weight supported by the spine of the

performer are in balance, and wherein the back comprises a deflection region that deflects in response to force from the musician's back to enhance the ability of the musician to experience diaphragmatic breathing.

26. (Original) The music posture chair of claim 25, wherein the chair seat has a back edge and a front edge and wherein the slope of the pelvis support plane is at an angle of about six degrees above horizontal from back to front.

27. (Original) The music posture chair of claim 25, wherein the angle of the backrest to the pelvis support plane is at an angle of between about ninety degrees to one hundred eighteen degrees.

28. (Original) The music posture chair of claim 25, wherein the chair seat has a back edge and a front edge and wherein the pelvis support plane is at an angle of between about twenty degrees to three degrees above the thigh support plane from back to front.

29. (Original) The music posture chair of claim 25, wherein the pelvis support plane is at an angle of about three degrees above the thigh support plane.

30. (Original) The music posture chair of claim 25, wherein the height of the seat is within the range of sixteen and a half inches to eighteen and a half inches.

31. (Original) The music posture chair of claim 25, wherein the thigh support plane and the pelvis support plane are contoured to redistribute the weight of the musician throughout the buttock and thigh area.